SCHUBERT

DER GEISTERTANZ

D.116

1814

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THE ALLEN A. BROWN COLLECTION

***Der Geistertanz*, D. 116**

by

Franz Schubert

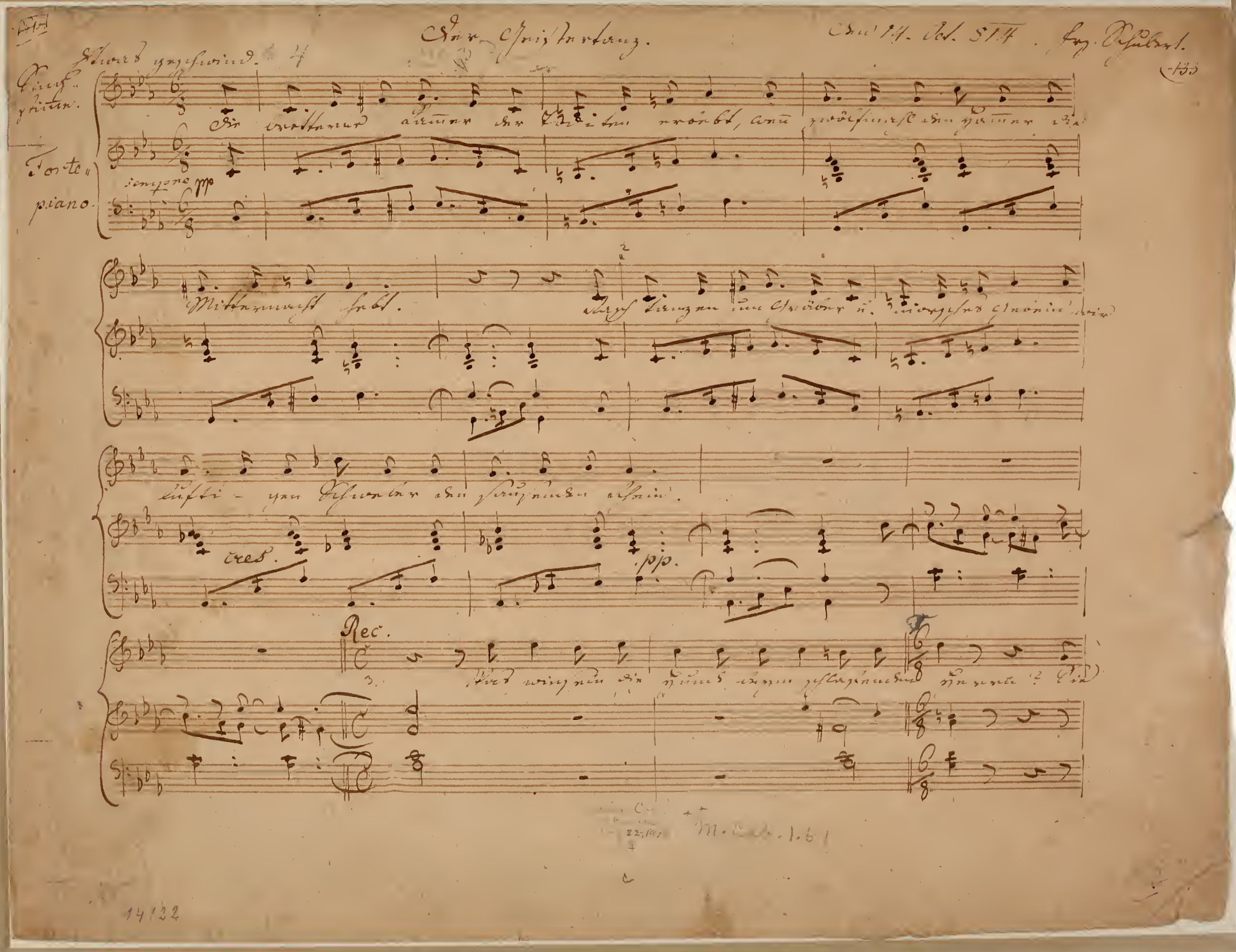
Autographed manuscript purchased by the Library in 1928 from the publisher Weinberger and Hofbauer of Vienna. This manuscript is dated 14 Oktober 1814. It is incomplete having only the first 32 measures. The song was first published by A. Diabelli & Co. of Vienna in 1840.

This volume was photographed. It was collated and disbound. The pages were dry cleaned where necessary; the pages were nonaqueously buffered (deacidified) with a suspension of magnesium oxide particles in a perfluoro compound. A news clipping was photocopied onto Permalife paper. The pages were encapsulated in polyester film. The volume was bound in full cloth using a stab sewn structure. The volume was titled using a gold stamped leather label.

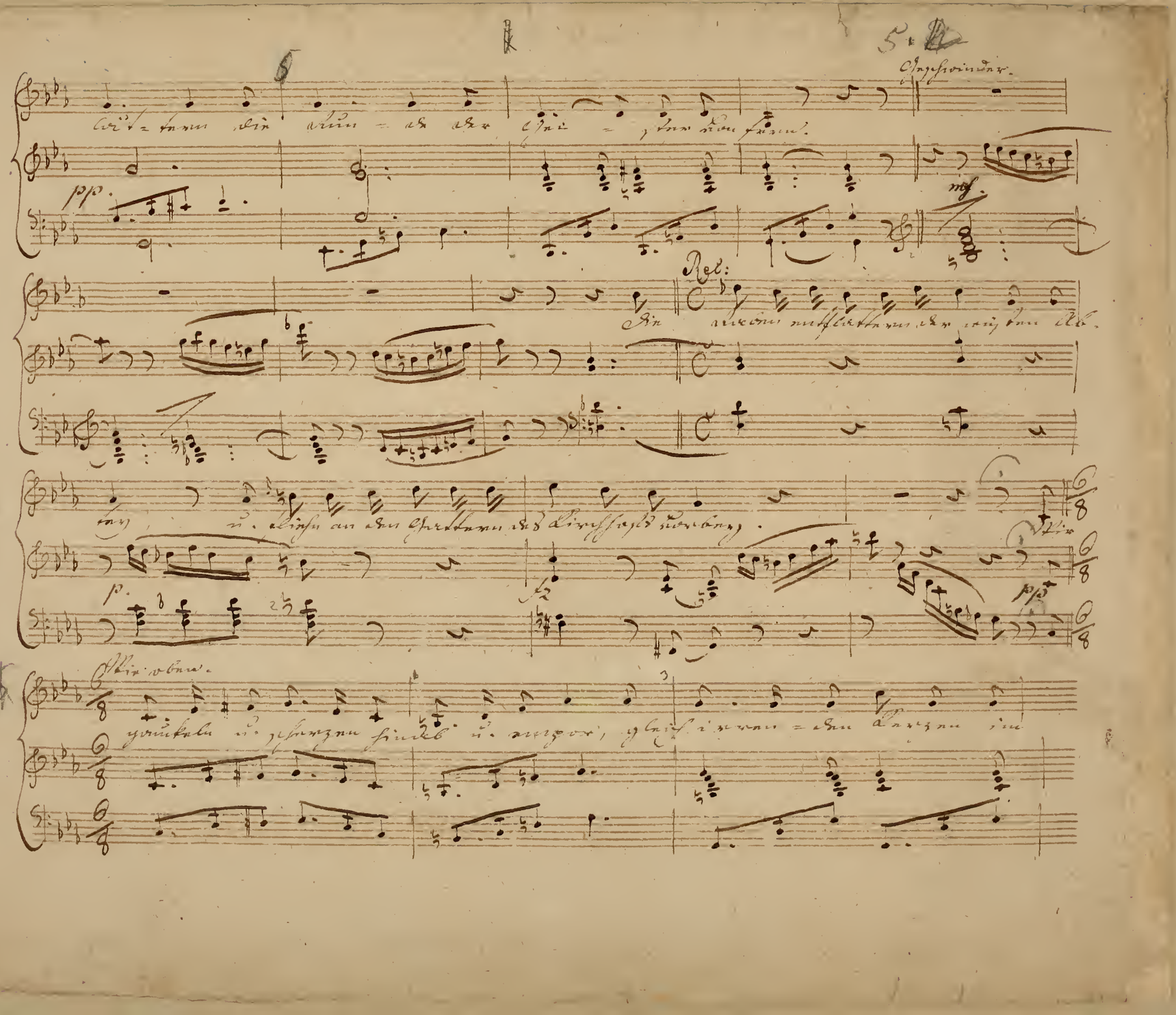
Franz Schubert
Der Geistertanz D. 116 (Vienna, 1814)
Allen A. Brown Collection

This autograph manuscript of this beloved classical composer was purchased by the Library in 1928 from the publisher Weinberger and Hofbauer of Vienna. It is dated 14 Oktober 1814. The work is incomplete, having only the first 32 measures. The song was first published by A. Diabelli & Co. of Vienna in 1840.

Funds to preserve the manuscript were provided by the Associates of the Boston Public Library


Der Geistertanz.
Den 14. Oct. 814. Frz. Schubert.
Etwas geschwind.
Singstimme.
Forte piano.
sempre pp
Die bretterne Kammer der Todten erbebt, wenn zwölfmahl den Hammer die
Mitternacht hebt.
Rasch tanzen um Gräber u. morsches Gebein wir
luftigen Schweber den sausenden Rhein.
cres.
pp.
Rec.
Was winseln die Hund beym schlafenden Herrn? Sie

14122



Burlington Free Press, Oct. 31, 1941. Burlington, Vermont

Some of Schubert's Original Manuscripts Discovered Here

Dr. Stoehr of St. Michael's College Identifies Famous Composer's Work; Dr. Raab of UVM Had Had Them for Years

What is hailed as the first instance of the discovery of any of Franz Schubert's original manuscripts in this country, was revealed yesterday through the identification of several manuscript sheets handed down through inheritance many years ago to Dr. Wilhelm Raab of the University of Vermont college of medicine.

The identification of the sheets as original Schubert manuscripts was made by Dr. Richard Stoehr, for 30 years a professor at the Vienna State academy of music and now head of the music department at St. Michael's college where he teaches music appreciation, theory, and conducts the orchestra and glee club.

While in Vienna, Dr. Stoehr had considerable opportunity to study originals by Beethoven, Mozart, Handel, Haydn, Bach and other immortals of music, in addition to Schubert. Upon examining the sheets handed him by Dr. Raab, he was not long in establishing them as those of Schubert.

Duplicate Of Handwriting

Dr. Stoehr compared the manuscripts with Schubert facsimilies in a Schubert monograph at the Billings library, revealing all the details and peculiarities of the handwriting in exact duplication.

The sheets of music contained sketches of melodies and motives which Schubert later completed, some of which Prof. H. G. Bennett of the department of music at the University of Vermont identified. Of local interest is a Fantasy in F minor, opus 103 for four hands, written in 1827. The melody of this fantasy was played repeatedly in the moving picture, "New Wine" which showed in Burlington recently. The picture dealt with Schubert's life. Two other piano pieces were among the sketches, both written for four hands.

Knew Brahms, Wagner

Dr. Stoehr's musical background dates back to childhood in his native Vienna, although he later was graduated as a doctor of medicine. As a child he knew Richard Wagner who was a guest in his parents' home. He also knew Johannes Brahms and Schubert's youngest brother, Ferdinand, who was a Catholic priest.

As a professor at the academy in Vienna, he had pupils from all over the world. For eight years he conducted a summer school for American musicians and students in Oetz in the Austrian Tyrol.

As a composer, Dr. Stoehr is known in Europe and the United States where his symphonic and chamber music have been played. While a member of the Curtis institute in Philadelphia and of the Cincinnati Conservatory of Music he gave concerts and lectures in many states. Last summer he finished an orchestral suite entitled, "Vermont."

Dr. Raab, who teaches internal medicine at the university, is also a lover of the violin and upon the occasion of an evening of chamber music showed the manuscripts to Dr. Stoehr, who subsequently identified them.

Schubert Lived With Relative

Dr. Raab said these manuscripts came into his family through his great-granduncle, the poet Franz von Schober, who was Schubert's most intimate friend and the writer of several of Schubert's Lieder texts. Schubert lived for years in Schober's apartment and his last letter written a few days before the death of the great composer at 32 years of age (1828) was directed to Schober.

Dr. Raab who has only recently come to this country from Europe inherited the manuscripts with other old papers little realizing their value. About two weeks ago he showed them to Dr. Stoehr, a graduate M. D., by the way. What Dr. Stoehr saw provoked a private investigation leading to the discovery.

Schubert Manuscript Sold

A manuscript of Franz Schubert's music to Schiller's ballad "The Diver" was among the manuscripts and illustrations by German writers and painters of the last three centuries recently auctioned at Marburg, West Germany, according to Deutsche Korrespondenz, official news publication of the West German Government. The Schubert manuscript was in the composers' handwriting. Bought by a Berlin art dealer, the manuscript brought the highest price at the auction. 6-15-53 Tim

Der Geistertanz, D.116, 1814.
Schubert, Franz
Boston Public Library
Boston, MA

CONDITION ON RECEIPT:
The rebacked half leather and decorated paper binding was worn but in relatively sound condition. The heavy paper endleaves were stiff. The front fly leaf was creased and torn along the crease; it was damaging the manuscript. The text block consisted of a single leaf of music manuscript in manuscript ink and graphite pencil bound within 20 pages. News clippings were adhered to a leaf following the manuscript. The clippings were acidic and discolored and had discolored the adjacent pages. The manuscript leaf was in relatively sound condition even though it was dirty and discolored. It had one small tear at the fore edge and the corners were creased. The manuscript was marked in graphite pencil and with an embossing stamp.

TREATMENT PERFORMED:
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Northeast Document Conservation Center
March 2000
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